

*noda*

Professional Support  
for Amateur Theatre

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# LONDON LATEST

## News and Updates from the London Region

November 2014

### Councillor's Message

Welcome to this edition of London Latest.

I can't believe that it is less than six weeks until Christmas and I am sure that, up and down the region, rehearsals are well underway for pantomimes – in all shapes and sizes. This theatrical genre is often the first taste of theatre that children experience, and it should be an unforgettable one, with magical effects, splendid costumes, catchy tunes and good performances. Unfortunately it is often thought of as being a 'cheap' alternative to a main production and the end result is sometimes not given the same thought and vision. This is a general comment based on my experience of seeing lots of pantos over the years so...this year let's really up our game and make the 2014 pantomime (in whichever part of the region it is performed) the life-changing experience it should be for all those young (and maybe not so young) first timers. After all they are the audiences of the future!

Since July David and I have seen some superb productions and our diary promises us that we will see quite a few more before the end of the year. Can I please remind you all that IT IS NOT PERMITTED to alter a show (adding in songs or dialogue, or leaving them out) without the express permission of the rightsholders. I know I have said all this before but the message is not getting through to everyone and we, as NODA, are trying to do all we can to protect groups from being 'blacklisted' for the future. Rightsholders can, and do, turn up at productions and have the ability to close productions down if the contract has been breached. The same applies to compilation shows

There are specific rules about the length of the piece you are allowed to perform from any one show provided that your venue has a PRS licence. However, you must not, under any circumstances, use costumes relating to the show, use any bits of set relating to the show, or in any way replicate the original. Remember too, that videoing or recording of the production, without the permission of the rightsholder is illegal. Some rightsholders will give you permission (sometimes on payment of an extra fee) so it is always worth checking first. For instance, I do know that at least one of the rightsholders will give permission for a short video clip to be made to go on your society website to assist in marketing your production. This must be no longer than 60 seconds and **MUST** be destroyed when the production is over. There is a very good factsheet in the Members Area of the NODA website ([www.noda.org.uk](http://www.noda.org.uk)) about recording shows, so make sure you check first.

One little thing you might be interested to know is this..... if there is a camera operating in the theatre –without a licence - on the evening of the Regional Rep's visit, I am afraid they will not be able to stay and report on the show. We cannot be seen to be condoning a society which is breaking the law. Food for thought???

Christmas is a magical time of the year and I hope that for you all and your Societies it will be just that.....Merry Christmas!



*Jacquie Stedman*

## EDITOR'S COMMENTS

Lovely to again receive so many interesting and varied articles again. Please keep them coming – **deadline for February edition is 10 February for publication end February.**



As always, lots of queries regarding the What's On section, and – also as always – emails asking why, when societies have submitted details on the NODA website, do they not appear in the What's On section. The simple answer is that, at the moment, there is no easy way of downloading the information. To check through the website listings, copy the opening page, open a separate page, copy that, then put it into London Latest is a laborious, time consuming and not always accurate method of getting show details. I know – I've tried it! Inevitably details change, show dates are altered, venues switched, website addresses updated – it is impossible to be sure that the details are accurate unless you send them to me. So please – bear with me, it's not too onerous an ask and it does mean your show is publicised to all 250-odd groups in the London area.

Please also make sure you send all the relevant information. You'd be surprised how many people just send the society, show title and no dates or venue. Check the What's On section at the end of the newsletter to see what's required.

We're increasingly getting flyers and/or a short synopsis of the show submitted as articles. We all know what Oklahoma is about (picked at random, not a true example), and to be honest people are unlikely to read an article which is basically just a plot summary. However, if for example your group built their own scenery, publicised it in an unusual way, have an Aunt Ella who played Laurie 40 years ago and have the photos – then that would certainly make an interesting article.

Also – photos! An illustration most definitely adds to the article. Separate jpg please, I get some that are scans of newspaper articles, and they are impossible to reproduce with any clarity. This also applies to the articles - please send in a format which can be easily copied (Word) rather than Acrobat which needs converting.

We've had a lot of very complimentary comments about London Latest, which is entirely down to the quality of the articles you send. Many thanks for making our newsletters so interesting – please keep sending.

*Rosemary Roberts*

## OH NO YOU HAVEN'T.... OH YES YOU HAVE !

Don't forget to participate in 'Panto Day' on Friday 12 December of which NODA is proud to be the official partner.

If you're an amateur theatre society and you haven't yet filled in the Panto Day 2014 National Survey of Amateur Pantomime, then you can do so at [www.celebratepanto.wordpress.com](http://www.celebratepanto.wordpress.com). The results of the survey will be compared with those of the National Database of Pantomime Performance, to create the first ever comparison between the amateur and professional sectors.

The survey closes on **Monday 1st December 2014**. Panto Day's official website can be found at [www.celebratepanto.co.uk](http://www.celebratepanto.co.uk). You can also follow on Facebook at [www.facebook.com/celebratepanto](http://www.facebook.com/celebratepanto), YouTube and on Twitter @Panto\_Day.

## YOUTH THEATRE WORKSHOP

Following the enormous success of this year's workshop Annie Hertler-Smith, NODA London Youth Advisor and Gordon Bird (Regional Rep District 14 and Youth Leader of Shinfield Theatre) are in the early stages of organising one for the 8 March 2015. Please keep a look out for further information but **keep the date free!**

## TRAINING/WORKSHOP

Make-up! Costume! Dance! Accents! Audition techniques! If there are areas of talent within your society which need improving, why not consider a workshop?? The application forms are on the website but if you need more detailed information please contact either your Regional Rep or the Councillor, Jacquie Stedman at [jacquie.stedman@btinternet.com](mailto:jacquie.stedman@btinternet.com)



# A CHALLENGE MET - AND SURPASSED !



In December 2013 I was focussing a lot of attention on choosing a suitable show for the ROS StageWorks Summer School 2014. I had a short list in mind but while watching a Christmas TV ad the decision was made when the song 'Be Our Guest' was sung by a dancing gingerbread man! And so it was decided that we would perform *Beauty and the Beast Jr.*

ROS StageWorks Summer School is the annual event linked to ROS StageWorks, a Saturday Performing Arts School. However, we are independent and non-profit making and, like so many other groups, find sponsorship hard to obtain. So in keeping with our previous eight Summer Schools, costumes and props would have been sourced by our talented team or borrowed, as opposed to hired, from local organisations.

Apart from general costumes for the cast of 56 young people aged from 8 – 17, we needed to design and make the special costumes for the Teapot, Candelabra, Teacup, Wardrobe and Clock. As we do not even meet and audition until the first day of our School, the shapes and sizes of the various principals are unknown until that day and this is complicated further by some double casting of principals! Added to all of this the full company of 56 would be on stage during the fabulous 'Be Our Guest' number so we needed a suitable costume for all of them.

Starting in February we set up a series of small group meetings each of which focussed on particular aspects of the show - costumes, props, set, music etc.

And so, on the 2nd August, following seven days of rehearsals, the students performed twice on stage at the Winston Churchill Theatre in Ruislip to packed

audiences. Their performances and the costumes and props all received critical acclaim.

We now have to move on and think about what we will be doing for our Summer School in 2015 and face new challenges but we now have a number of costumes and props available for hire (at very reasonable rates) to anyone performing *Beauty and the Beast*.

Items include : knives, forks, spoons, plates, cake slices, salt and pepper pots, menus all plus tunics.



For further details please e-mail me at [anniedirectchoreo@hotmail.com](mailto:anniedirectchoreo@hotmail.com)

*Annie Hertler Smith*

# MEMORIES OF NODA SUMMER SCHOOL 2014

This year I was fortunate enough to win Oxford Drama Network's Bursary which enabled me to attend the NODA week long Summer School which runs each year at Warwick University Campus in early August. ODN had chosen to use the Bursary for attendance on the course entitled Directing Shakespeare run by Michael Corbidge who is a RSC Voice and Text Coach.

I cannot thank ODN enough for enabling me to have this experience – I had a week of pure 24 carat gold! From the very moment of arrival through to the last goodbyes I had the most wonderful, stimulating, fun week. My class consisted of me and 18 others and Michael. Most of us were, shall we say, d'un certain age and there were some very experienced directors present and some who had never directed anything, let alone Shakespeare.

At the first session we did the usual introductions, and then got stuck in right away to warm up and bonding exercises. From the start Michael was funny but demanding, making us start again if we got it wrong, if it was just not 'of the moment' or if we weren't doing what he asked for. What Michael called "the Sophia Loren School of Acting" was not acceptable either! We had to read *The Merchant of Venice* before the course and studied many speeches and scenes from this play during the week. But in what a dynamic way! We analysed the text, learning that the first words of a line tend to be 'thought' words and the last 'story' words – with a hammock of story supported between these two. We learned that if you unlock Shakespeare's text well, there is never a need to 'block' the play – the natural movements will be suggested right there in the text. We did many exercises towards this end.

Take-away thoughts from Michael:  
Every word is important: the important triptych is 1. thought, 2. breath and 3. text – with energy and focus!  
Another one: there are no small parts, only small-minded actors. Michael engages his whole cast in all the rehearsals and would do perhaps three weeks of voice and text work with the whole cast before even doing a read-through!. This is something we may not be able to accommodate as amateurs with our time constraints, but it's worth thinking about and it was a most enjoyable, bonding exercise all week long.

Another was: 'Be in the moment, get in the Space'. He taught us that it is the Director's job to share his vision with his cast and then to nail it by using these exercises to pull out of the text what there is, then to work on characterisation. We did 'mapping' i.e. work to place those characters in the larger context e.g. where

geographically is the play set, then narrow into where within the city is your building, then where in the building are you situated (e.g. is there a courtyard, are you upstairs), and then to narrow the focus into emotional mapping – what are your exact relationships with the other members of the cast? It is important to work on the back story of all characters and to use this to inform the emotional mapping above. Michael conducted several one-on-one interviews with members of our group asking them about the character they had been cast in, while the rest of us watched – quite scary but revealing!

We worked on so many aspects and exercises for a whole week in Michael's class - we were really tired by around Wednesday! We were also put into groups to work on the first five scenes of the play with one of us directing the others. We were given one morning to work on our scene in break-out rooms, and then showed our work to the rest of the group that afternoon. Michael said he's a great fan of cutting Shakespeare but *never to change the text*. There were some very original ideas and then we gave feed-back to each other's groups.

On the last day, NODA transported all 230 of us on buses into Coventry centre where they had hired the use of an old theatre for all classes to show the rest of us what we had been working on all week. There was musical theatre, singing, Avenue Q puppetry, physical combat, restoration comedy, acting masterclass, oh and our class too! We went up on stage, Michael introduced what we had been doing, and then we did one of our exercises working on one of Shylock's most moving speeches. The girl in front of me on the bus home said she could not believe the energy coming from our class – result! This was followed by a Red Carpet Dinner – superb meal and then a disco. Such fun!

The venue and food were great, the organisation superb, and I made friends with people – everyone was so friendly. In fact, husband Graham and I are going out to Zurich for a weekend in November to see three of my course-mates appear in *The Taming of the Shrew*, where one of them will play Katherine and another Bianca. Should be fun – I've never been to Switzerland – but that's not why I am going. Thank you again, ODN, for this hugely enriching experience. I strongly recommend any amateur theatre lovers of *any* age to consider spending a week with NODA Summer School – it's an experience you won't forget and there is SO much to learn. Take a class in something you know, or something you don't know but want to learn – that's what it's there for.



## HAVE NODA WILL TRAVEL

We all know that travel broadens the mind and now I for one know that NODA opens new horizons in every aspect of our lives including travel. This may sound a little dramatically put but after all, we do follow a dramatic hobby.

Following another unforgettable week at NODA Summer School in August 2014, a group of us were lucky enough to be involved in Michael Corbridge's group Open Stages RSC Directing Shakespeare. I confess, I was included by default having injured my back in the Dancing for Dancers course but I feel that this was a serendipitous event. I was welcomed into the group, even though they were part-way through the course, proving yet again what a friendly bunch us amateur dramatists are.

At the conclusion of the week we all felt that we had enjoyed such a good time we could not wait another year to meet up and so it was that on the weekend of 7 November a small contingent from the UK travelled to Zurich to see the The Zurich Comedy Club production of The Taming of the Shrew.

We were 'farmed' out among various members of the Comedy Club and made heart-warmingly welcome by the generous Tom Hofmaenner and Paul Bilton and his wife.

On the Saturday night we all attended the Shakespeare production and what an excellent presentation it was. The lovely venue and set were a perfect backdrop for performances which I would certainly not class as amateur. Michael had visited earlier in the rehearsal period to give some advice and direction and it certainly showed in the slick nature of the dialogue and original ideas and of course all credit to the director, Ms Ray Bar, who happily consented to Michael's input.



A somewhat contentious play due to the nature of the plot, led to a lot of debate at the after show party. This was The Comedy Club's 60th year and we were lucky enough to be included in their celebration.

Sunday was a brunch party at Tom's house and he proved himself to be not only a great host but also a chef. To quote Paul Bilton during a very small break in discussion and laughter (all surrounding theatre of course) "Isn't this fun?" - and it certainly was.

A huge thanks to everyone who made us so welcome to Zurich and for the opportunity to indulge ourselves in a whole weekend of theatrical involvement and conversation; particularly a very late night on Friday with Tom over a glass (or was it bottle) or two of good wine.

NODA, and particularly Summer School, gives us so many opportunities and the trip to Switzerland endorsed this. Long may amateur theatre thrive and the friendships that come with it.

*Angela Beckett-Franks*

## COSTUMES AND SCENERY FOR SALE

BACCES has unfortunately lost their scenery store, and have to dispose of various flats, stairs etc as soon as possible. If anyone is interested in acquiring them, please contact Terry Hunt without delay on [sirterence@hotmail.co.uk](mailto:sirterence@hotmail.co.uk)

They also have to leave their costume store by next March so they are selling their panto costumes from previous years - there will be further costumes available after this year's show in December. Please contact Mike Smith on [mike\\_j\\_smith@hotmail.com](mailto:mike_j_smith@hotmail.com)

# HOW DO YOU REHEARSE WITH HALF YOUR CAST ON THE OTHER SIDE OF THE WORLD?



*The BACCES 2014 cast of Jack and the Beanstalk*

Founded in 1971 by two BEA stewards, Chris Devereux and Tony Forster, British Airways Cabin Crew Entertainment Society (BACCES) is open to all BA cabin crew. And this is where the logistical problems start....!

Until 1974, when BEA, BOAC, Northeast and Cambrian merged to form British Airways, all the performers flew solely within Europe and countries around the Mediterranean Sea, so they were never far from home and only away for a couple of days at the most. Therefore, attending rehearsals was relatively easy. Then, suddenly, there were cast members that could be anywhere in the world for possibly several weeks at a time (trips in those days could stretch up to 28 days!).



*From the 1972 production*

Fortunately, the longest trip is currently nine days, so life for the production team is somewhat easier...or is it? The cast of any given production rehearses every Monday and Thursday evening from 6 to 10. Members of the cast are expected to be at rehearsals when they are not away flying, albeit that they might have just spent the whole night on duty and have crossed many time zones! Nowadays, there are two all-day rehearsals in mid-October and an all-day (mainly dancing) rehearsal in November, a week before curtain up, with two final all-day rehearsals just before opening night. Cast are expected to help rig lighting, hang cloths, and erect the scenery.

For the Choreographers, rehearsals are a nightmare! The dances are planned out using dots, but come rehearsal night they might only have six or seven dancers to rehearse with. In more recent years dance routines have been loaded to YouTube for the cast to refer to and learn from.

It is the same for the Director. On one occasion in Bangkok the cast caused quite a stir when they used the hotel gym to rehearse in. The crew comprised of fifteen cast members plus a choreographer. All were missing two rehearsals due to being away on flying duties, and so made up for it by having their own rehearsal there, much to the amusement of the gym staff and other gym members!

During the six-day run of the show, the cast give nine performances - two of which (equating to 1,100 tickets) are given away to charitable organisations and local groups - at The Beck Theatre, Hayes. In years gone by, the society invited guests to their dress rehearsal free of charge. For some of those who attend, be they pensioners, special needs schools, or other deserving groups, it is their sole outing of the year. Giving away two performances is by far the biggest single donation the society makes every year. **It is estimated that tickets totalling £239,000 have been given away for free over the past ten years. In the past ten years alone the society has made approximately £138,459 in cash donations.**

In an effort to cut costs, reduce its overheads, and raise additional funds, greater emphasis is now being placed on the selling of programmes and raffle tickets, and advertising. This year, there is a real push to increase revenue by means other than ticket sales. The more the society can raise, the more it can donate to charity. They are currently searching for a permanent store for both scenery and costumes for several years, but to date have had no luck. The society is ever hopeful of Fairy Bowbells coming to the rescue! Oh yes it is!

BACCES' 2014 production of Jack and the Beanstalk will run from 3rd to 7th December at The Beck Theatre, Hayes. More details can be found at [www.bacces.com](http://www.bacces.com).

The charities chosen to benefit from this year's show are: Christopher's Smile, which raises money to fund development of new drugs to treat medulloblastoma and other childhood cancers; Combat Stress, which provides desperately needed hope for ex- servicemen who have suffered trauma; Guide Dogs for the Blind; Beacon House, which is a Christian Charity that offers healthcare and wellbeing facilities to those who are homeless, in insecure accommodation, or at high risk of homelessness; and Colchester Deaf Club, which is a social and support group for the Deaf community.



*2013 production of Dick Whittington*



## DEEP WATERS

### A Modern Opera With A Cast of 80 Youngsters

Next month, W11 Opera for Young People presents *Deep Waters*, a revival of the popular opera by Cecilia McDowall and Christie Dickason. This acclaimed composer and librettist/novelist pair have enjoyed many years of collaboration (and dreadful puns) and wrote this humorous modern morality tale in 2000. W11 Opera will revitalize it with a cast of 80 young people this year.



*Deep Waters* begins when a small boat sinks in a wild storm; four children fall overboard to the bottom of the sea where they find they can breathe in a supernatural, subaquatic world. The sea creatures tell them that they must undertake a dangerous mission. This delightful work blends wit with a warning: over fishing leads to trouble. With its exciting music and entertaining lyrics, *Deep Waters* is a treat for the whole family.

W11 Opera enjoys a strong community base. For many of its young participants, W11 is an introduction to music theatre of any kind. Over the 43 years that W11 has been in existence more than two thousand

children have appeared in 34 brand new commissions. The W11 Opera experience proved inspirational for Eve Best and Sophie Ellis-Bextor, now patrons of the company. More recent W11 cast members include Celine Buckens (Emilie in Stephen Spielberg's *War Horse*) and Jonathan Antoine (Runner Up in Britain's Got Talent 2012). W11 Opera is also an invaluable showcase for composers. It is proud to commission composers who have had successful careers in world of contemporary music such as George Fenton, Julian Philips, Phil Porter, Stuart Hancock, Julian Grant and indeed Cecilia herself. In addition, it seeks to be a platform for young composers.



*The Fizz* (2013) composer Phil Porter, librettist Martin Ward

*Deep Waters* will be performed at POSK Theatre, Hammersmith 13-14 December 3.30 and 7.00  
[www.w11opera.org/box-office](http://www.w11opera.org/box-office)

Catriona Sutherland-Hawes

## 50 YEARS IN PANTO

### And The Leading Lady Is Still On Stage

Arrow Players are not only celebrating 50 years of panto, but also having their leading lady from the first production in the cast. Elizabeth Godden played the title role in their first panto, *Cinderella*, back in 1965, and will be taking on the role of a Herald in this year's production.

This year's production, *Jack and the Beanstalk*, is scripted by the group's own writers, Mike Godden and Mike Warrick, who have co-written every show since 1984. Mike Godden also solo wrote a number prior to that, the first being in 1967. Mike will also be on stage again, this time as the King.

The show is a thoroughly traditional family pantomime, with lots of singing and dancing, fun and laughter, audience participation, complete with Pantomime Dame, beautiful Princess, Jack, the dashing hero, who takes on the evil Giant, and, of course, Buttercup the Cow. There's fun for all the family, whatever their ages. The show is crammed with great music and spectacle - a perfect feast of post-Christmas entertainment.

*Jack and the Beanstalk* will be performed at St Edmund's Hall, Pinner Road, Northwood Hills and runs from 10 – 17 January, including three matinees.

For more information visit [www.arrowplayers.org.uk](http://www.arrowplayers.org.uk).

# WHAT'S ON

## NODA London Region Fixture List

### NOVEMBER 2014

#### HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

19 - 22 November  
Maidenhead Operatic Society  
Desborough Suite, Town Hall, Maidenhead  
[www.mos-org.uk](http://www.mos-org.uk)

#### FOR THE CHOP

20 – 22 November  
Beaufort Players  
Church of the Ascension Hall,  
Beaufort Rd, Ealing  
[www.beaufortplayers.org.uk](http://www.beaufortplayers.org.uk)

#### THE ADDAMS FAMILY

20 - 22 November  
IODs Productions  
Kenneth More Theatre, Ilford  
[www.iodsproductions.co.uk](http://www.iodsproductions.co.uk)  
[www.kmtheatre.co.uk](http://www.kmtheatre.co.uk)

#### SEASON'S GREETINGS

by Alan Ayckbourn  
26 - 29 November  
Ruislip Dramatic Society  
Compass Theatre, Ickenham  
[www.ruislipdramatic.org](http://www.ruislipdramatic.org)

#### VICTOR/VICTORIA

26 November – 6 December  
SEDOS  
The Bridewell Theatre, London, EC4Y 8EQ  
[www.sedos.co.uk](http://www.sedos.co.uk)

### DECEMBER 2014

#### THE CHRISTMAS FAIR

by Jim Cartwright  
2 - 13 December  
Wokingham Theatre  
Wokingham Theatre, Wokingham RG40 5TU  
[www.wokinghamtheatre.org.uk](http://www.wokinghamtheatre.org.uk)

#### JACK AND THE BEANSTALK

3 - 7 December  
BACCES (British Airways Cabin Crew Entertainment Society)  
The Beck Theatre, Hayes  
[www.bacces.com](http://www.bacces.com)

#### SLEEPING BEAUTY

4 - 13 December  
Riverside Players  
The Memorial Hall, Old Windsor  
[www.riversideplayers.com](http://www.riversideplayers.com)

#### PETER PAN (Stiles and Drewe)

10 – 13 December  
Mayhem Musical Theatre Company  
Bloomsbury Theatre London  
[www.mayhemmusicaltheatrecompany.co.uk](http://www.mayhemmusicaltheatrecompany.co.uk)

#### DEEP WATERS

13 - 14 December  
W11 Opera  
Posk Theatre, Hammersmith, London  
[www.w11opera.org.uk/boxoffice](http://www.w11opera.org.uk/boxoffice)

#### SLEEPING BEAUTY AND HER PRINCE

29 - 30 Dec  
HEOS Musical Theatre,  
Greenford Hall, Greenford  
[www.partridge.orpheusweb.co.uk/HEOS](http://www.partridge.orpheusweb.co.uk/HEOS)

### JANUARY 2015

#### UP POMPEII

8 – 10 January  
Theydon Bois Drama Society  
Theydon Bois Village Hall  
Coppice Row, Theydon Bois  
[www.theydondrama.org](http://www.theydondrama.org)

#### PLAYHOUSE CREATURES

by April De Angelis  
14 - 17 January  
Proscenium  
Compass Theatre, Ickenham  
[www.proscenium.org.uk](http://www.proscenium.org.uk)

#### SLEEPING BEAUTY

15 – 17 January  
Quay Players  
The Greenwood Theatre, London Bridge  
[www.quayplayers.org.uk](http://www.quayplayers.org.uk)

#### JACK AND THE BEANSTALK

10 – 17 January .  
Arrow Players  
St. Edmund's Hall, Pinner Road,  
Northwood Hills  
[www.arrowplayers.org.uk](http://www.arrowplayers.org.uk)

#### THE LION, THE WITCH AND THE WARDROBE

22 – 25 January  
Chesham Bois Catholic Players  
The Elgiva Theatre, Chesham, Bucks  
[www.c-b-c-p.org](http://www.c-b-c-p.org) or [www.elgiva.com](http://www.elgiva.com)

#### THE THRILL OF LOVE

by Amanda Whittington  
22 - 31 January  
Wokingham Theatre  
Wokingham Theatre, Wokingham  
[www.wokinghamtheatre.org.uk](http://www.wokinghamtheatre.org.uk)

### FEBRUARY 2015

#### ADVENTURE IN PANTOLAND

20 – 22 February  
Elstree Productions Theatre Company  
St Michael & All Angels Church Hall  
Brook Road, Boreham Wood Herts  
Box Office 07548351261 or 0208 953 6560

#### PRIVATE PEACEFUL

17 - 21 February  
Wokingham Theatre  
Wokingham Theatre, Wokingham  
[www.wokinghamtheatre.org.uk](http://www.wokinghamtheatre.org.uk)

### MARCH 2015

#### DEATH AND THE MAIDEN

11 - 14 March  
Proscenium  
Compass Theatre, Ickenham  
[www.proscenium.org.uk](http://www.proscenium.org.uk)

#### TONS OF MONEY

19 - 28 March  
Wokingham Theatre  
Wokingham Theatre, Wokingham  
[www.wokinghamtheatre.org.uk](http://www.wokinghamtheatre.org.uk)

#### SISTER ACT

25 - 28 March 2015  
Eldorado Musical Productions  
The Bob Hope Theatre, Eltham, London  
[www.eldoradomusicalproductions.co.uk](http://www.eldoradomusicalproductions.co.uk)  
[www.bobhopetheatre.co.uk](http://www.bobhopetheatre.co.uk)

#### PARADE

26 – 28 March  
Forest Musical Theatre Company  
Kenneth More Theatre, Ilford  
[www.forestmusical.co.uk](http://www.forestmusical.co.uk)  
[www.kmtheatre.co.uk](http://www.kmtheatre.co.uk)

#### HAPPY CAMPERS

26 - 28 March  
Riverside Players  
The Memorial Hall, Old Windsor  
[www.riversideplayers.com](http://www.riversideplayers.com)

#### KINDERTRANSPORT

26 – 28 March 2015  
East Berkshire Operatic Society (EBOS)  
Pinewood Theatre, Pinewood Leisure Centre  
Wokingham Berks RG40 3AQ  
[www.ebos.org.uk](http://www.ebos.org.uk)

#### CHESS

31 March - 4 April  
SWMTC  
Theatre Royal Windsor  
[www.swmtc.co.uk](http://www.swmtc.co.uk) or  
[www.theatreroyalwindsor.co.uk](http://www.theatreroyalwindsor.co.uk)



# WHAT'S ON

## NODA London Region Fixture List

### APRIL 2015

#### CHESS

31 March - 4 April  
SWMTC  
Theatre Royal Windsor  
www.swmtc.co.uk or  
www.theatreroyalwindsor.co.uk

#### HOT MIKADO

14 - 18 April  
Finchley & Friern Barnet Operatic Society  
Intimate Theatre, Palmers Green, N13 4DH  
www.ticketsource.co.uk/ffbos or  
www.ffbos.com

#### SISTER ACT

15 - 18 April  
Ruislip Operatic Society  
Winston Churchill Theatre, Ruislip  
www.ruislipos.org

#### JEKYLL AND HYDE

21 - 25 April  
Harrow Light O. C.  
Watersmeet, Rickmansworth  
www.harrowlight.org.uk

#### LEND ME A TENOR

22 - 25 April  
Bromley Players  
Bob Hope Theatre, Eltham  
www.bromleyplayers.co.uk

#### FROST-NIXON

23 April - 2 May  
Wokingham Theatre  
Wokingham Theatre, Wokingham  
www.wokinghamtheatre.org.uk

### MAY 2015

#### FOLLIES

12 - 16 May  
East Berkshire Operatic Society (EBOS)  
The Wilde Theatre, South Hill Park,  
Bracknell  
www.ebos.org.uk

#### THE PRODUCERS

May (tbd)  
GLOC  
Questors Theatre, Ealing  
www.glocmt.co.uk

### JUNE 2015

#### JUMPY

4 - 13 June  
Wokingham Theatre  
Wokingham Theatre, Wokingham  
www.wokinghamtheatre.org.uk

#### ARSENIC AND OLD LACE

10 - 13 June  
Proscenium  
Compass Theatre, Ickenham  
www.proscenium.org.uk

### JULY 2015

#### LADY WINDERMERE'S FAN

16 - 25 July  
Wokingham Theatre  
Wokingham Theatre, Wokingham  
www.wokinghamtheatre.org.uk

#### SISTER ACT

Quay Players  
23 - 25 July  
The Greenwood Theatre, London Bridge  
www.quayplayers.org.uk

### SEPTEMBER 2015

#### AROUND THE WORLD IN 80 DAYS

30 September - 3 October  
Ruislip Operatic Society  
Winston Churchill Theatre, Ruislip  
www.ruislipos.org

### OCTOBER 2015

#### AROUND THE WORLD IN 80 DAYS

30 September - 3 October  
Ruislip Operatic Society  
Winston Churchill Theatre, Ruislip  
www.ruislipos.org

### NOVEMBER 2015

#### CRAZY FOR YOU

3 - 7 November  
East Berkshire Operatic Society (EBOS)  
The Wilde Theatre, South Hill Park,  
Bracknell  
www.ebos.org.uk

### 2016

### APRIL 2016

#### THOROUGHLY MODERN MILLIE

6 - 9 April  
Ruislip Operatic Society  
Winston Churchill Theatre, Ruislip  
www.ruislipos.org

### SEPTEMBER 2016

#### THE FULL MONTY

28 September - 1 October  
Ruislip Operatic Society  
Winston Churchill Theatre, Ruislip  
www.ruislipos.org

**DEADLINE FOR FEBRUARY ISSUE IS 10 FEBRUARY**  
**Please send show listings / articles to**  
**rosemary.roberts@noda.org.uk**

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# SUMMER SCHOOL 2015



NODA Theatre Summer School will be launched at 00.01 on 1 December.

2015 promises to be another exciting year with courses across all the disciplines. No matter what your age and experience (students range from 18 – 80) I can guarantee you will have the most fun week of your life and bring back skills you never knew you had! Bursaries are available which cuts the cost of the course in half, and as it is cheaper than other residential theatre schools out there it is excellent value for money!

So.....make sure you check it out and be part of 'The Bubble' – you won't be disappointed.